

NOV 28 1924

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THE CHORUS LADY

Photoplay in 7 reels

From the play by James Forbes

Author of the Photoplay (under section 62)
Regal Pictures, Inc. of U.S.

NOV 28 1924

Washington, D. C.

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Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Regal Pictures, Inc.

The Chorus Lady - 7 reels

Respectfully,

FULTON BRYLAWSKI

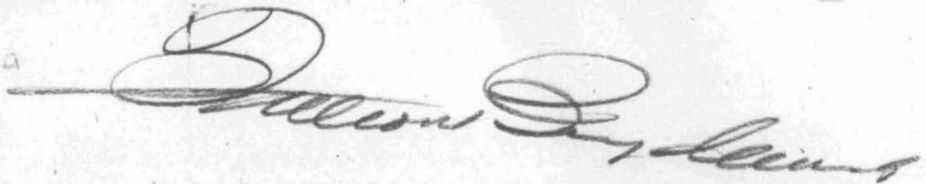
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motion picture films deposited and registered in the Copyright
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The Chorus Lady	11-28-24	©CIL 20813

The return of the above copies was requested by the said
Company, by its agent and attorney on the 28th day of
Nov. 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Delivered in person

DEC -6 1924



NOV 28 1924

PRESS SH
ON

"The Chorus Lady"

PRODUCERS DISTRIBUTING CORPORATION, 469 FIFTH

©CIL 20813

*James Forbes' Famous Stage
Greatest Plays Ever Shown
to the Screen as a Splend*

(Story to Be Used Before Your Play Date)

"The Chorus Lady" Is Like an Irish Melody

Story of Little Irish Show-Girl
Has Lilt of Laughter, Tears
and Love.

It may be said of photoplays that each, like music, has a certain "tempo."

The great, massive productions have the tempo of grand opera. Melodrama combines the tempo of a dirge and a chariot race set to music. A fantasy corresponds to the musical fantasy, light, airy, fading into nothingness, and back again; and costume plays have the tempo of folk songs of their particular period, usually combined with martial tempo.

"The Chorus Lady," a Regal production, featuring Margaret Livingston, which comes to Theatre on is best described as having the tempo of an Irish folk song. It has a lilt running through it from beginning to end. There is wit and humor; there is the ever ready laugh and also the ever

ready flow of tears; there is the crescendo of anger and aroused emotions; there is the diminuendo of pathos; and all the while, running through, over and under all of these, are the tender strains of an Irish love song.

Margaret Livingston, as Patricia O'Brien, sounds every note of this Irish interpretation in such a way as to bring forth its full beauty and significance. Her characterization affects one as do such songs as "Macushla," "Mother Machree," "Ireland Must Be Heaven" and "My Wild Irish Rose."

Miss Livingston has a splendid supporting cast. Lloyd Ingraham and Lillian Elliott play the parts of Mr. and Mrs. O'Brien; Virginia Lee Corbin is seen as the little sister; Alan Roscoe portrays the sweetheart; Philo McCullough is the villain and Mervyn Leroy is the jockey; Eve Southern is cast as a "catty" vamp.

"The Chorus Lady," a Producers Distributing Corporation release, is directed by Ralph Ince.

(Take These Stories to Your Editor During Showing)

Lillian Elliott In New Picture

Lillian Elliott, who plays the part of Mrs. O'Brien in Margaret Livingston's first starring picture, "The Chorus Lady," now showing at Theatre, has been a stage favorite for many years. She originated the stage character of Mahu Mahu in "The Bird of Paradise." More recently she has been seen on the stage in "Able's Irish Rose" and "All Alone Susan." She has played many mother parts on the screen. She portrays the part of Mrs. O'Brien in "The Chorus Lady" with great naturalness.

Players Caught Mood of Film

One of the chief reasons why "The Chorus Lady," the film which the Theatre is offering this week, throbs with life is because the players live their parts.

Neither Margaret Livingston, the featured player, nor any of the others in the cast "faked" the scenes. If they were not in the spirit of the characters they were to portray when they came on the set, Ralph Ince, director, waited until they were before "shooting." Then the action followed naturally.

For Your Information

"THE CHORUS LADY"

From the famous stage success by JAMES FORBES
With MARGARET LIVINGSTON and an all star cast

Including
ALAN ROSCOE, LLOYD INGRAHAM, VIRGINIA
LEE CORBIN and PHILO McCULLOUGH

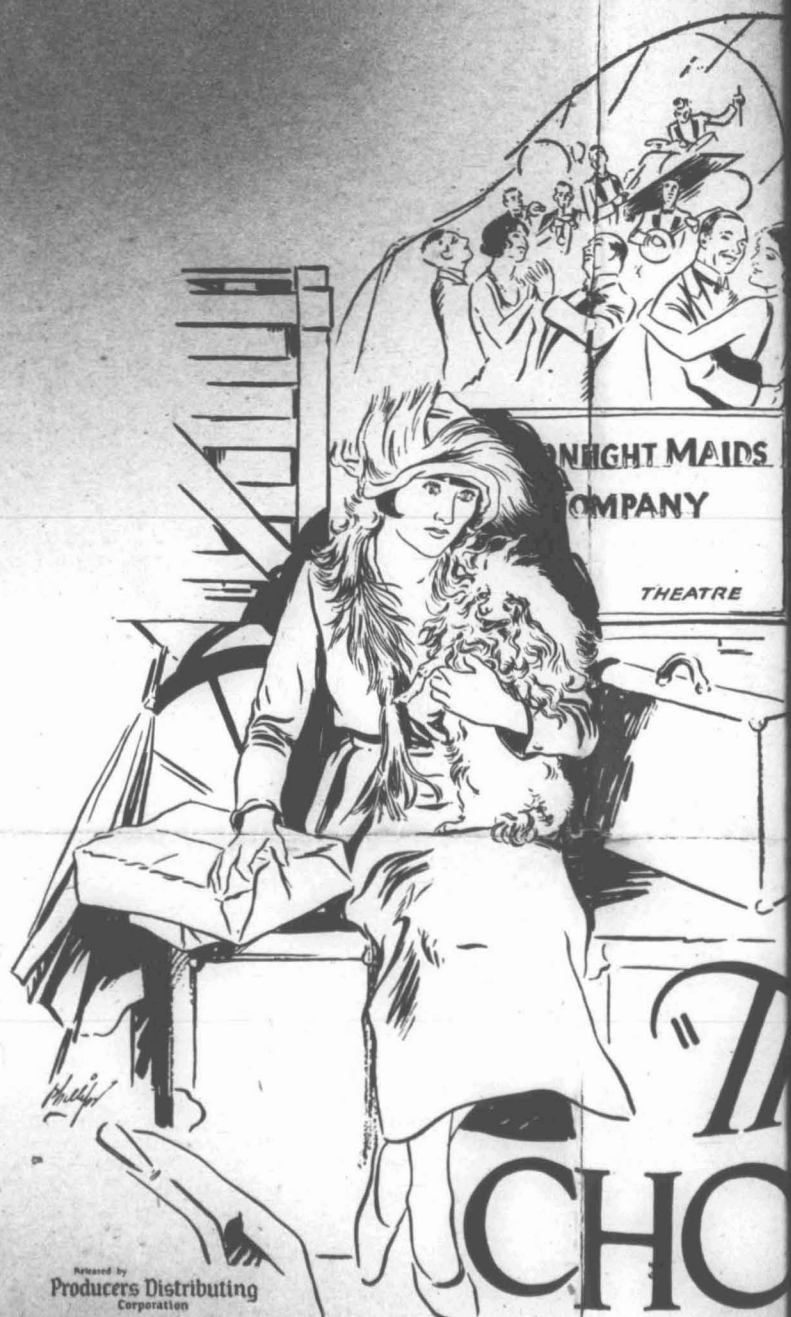
Directed by RALPH INCE Adapted by BRADLEY KING
Photographed by GLEN GANO

"A REGAL PICTURE"
Released by Producers Distributing Corporation

THE CAST

Patricia O'Brien... Margaret Livingston

DO YOU KNOW
STAGE



Released by
Producers Distributing
Corporation

Directed by
Ralph Ince

Adapted by
Bradley King

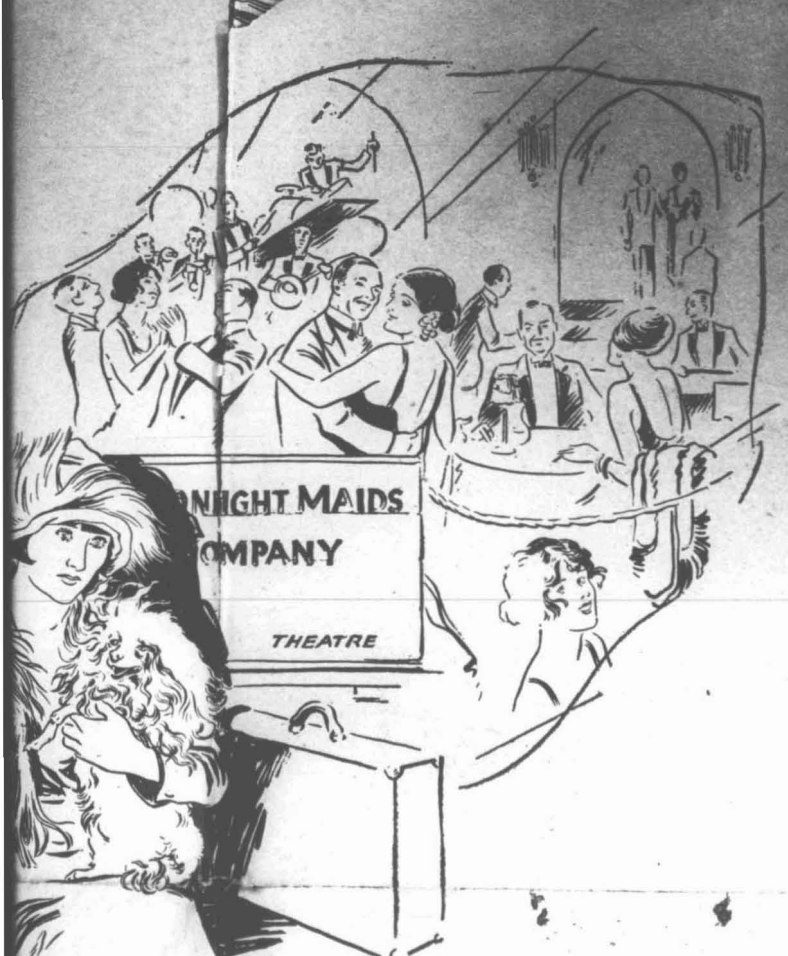
Margaret Livingston

SS SHEET ON "The Chorus Lady"

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY

Stage Success—One of the Shown on Broadway—Comes Splendid Dramatic Triumph

DO YOU KNOW STAGE LIFE?



"The CHORUS LADY" with Margaret Livingston and All Star Cast

A Few Lines About the Cast

MARGARET LIVINGSTON:

Born and educated in Salt Lake City, Utah. In films five years. Pictures include: "Lying Lips," "Robinson Crusoe," "Social Buccaneer," "Leather Pushers," "Divorce," "Love's Whirlpool," "Wandering Husbands" and a host of others. Has vivid auburn hair and brown eyes.

VIRGINIA LEE CORBIN:

Born in Prescott, Arizona. Posed for artists. Co-starred with little Francis Carpenter in a series of Fairy Tale pictures. Played with Geraldine Farrar, Fannie Ward, Allen Holubar, Ben Wilson, etc., and was seen recently in "Enemies of Children." She has now attained a "grown-up" role. Has blonde hair and blue eyes.

ALAN ROSCOE:

Born in Nashville, Tennessee, and educated at Vanderbilt University. Stage career, 15 years. Pictures include: "Madam X," "Burning Sands," "The Man Who Saw Tomorrow," "Java Head," etc. Has brown eyes and black hair.

LLOYD INGRAHAM:

Born in Rochelle, Ill. Long stage career as stock director. Screen career as director 11 years. Pictures directed include: "Lavender and Old Lace," "Going Up," "The Girl in the Limousine," "No More Women," etc.

PHILO McCULLOUGH:

Born in San Brendo, Cal., and educated there and in Los Angeles. Long screen career dating back to the old Selig, Kalem and Mutual days. Pictures include: "The Married Flapper," "More to Be Pitied Than Scorned," "The Fourth Musketeer," "The Stranger's Banquet," and a score of others.

LILLIAN ELLIOTT:

Long stage career. Originated the character of Mahu Mahu in "The Bird of Paradise." Appears in the current Broadway success, "Able's Irish Rose." Specializes in mother roles on the screen and played the role of Mrs. O'Brien in the stage version of "The Chorus Lady" with Rose Stahl as well as in the picture.

EVE SOUTHERN:

Born and educated in Texas. Screen career, two years. Formerly a singer. Pictures include: "After the Show," "Nice People," "Souls for Sale," "Remembrance," etc.

MERVYN LEROY:

Born and educated in San Francisco. Stage career: stock and vaudeville. Screen career, two years. Pictures include: "Prodigal Daughters," "Racing Hearts," "The Bonded Woman," "Glad Rags," etc. Has brown hair and eyes.

RALPH INCE, Director:

Born in Boston, Mass. Stage ca.

(Advance Story)

"THE CHORUS LADY" IS NOW A PICTURE

James Forbes' Famous Play
Brought to Screen With
Modern "Lady."

MISS LIVINGSTON FEATURED

Alan Roscoe, Philo McCullough
and Virginia Lee Corbin
Are in the Cast.

"The Chorus Lady," which comes to the Theatre for a run next is an adaptation of the James Forbes play of that name in which Rose Stahl scored such a sensational success some years ago.

This play is considered one of the five greatest Broadway productions. Several "classic lines" had their origin in it—among them "It's always a bum season for bum shows!" and "It's the woman who pays and pays and PAYS!"

The screen version develops along the same lines as did the play; there is the same daring on the part of the heroine, the same rise and fall of emotions. But Bradley King who wrote the scenario has modernized the story to the extent of making the "lady" a typical "follies" girl of today.

As played by Rose Stahl, she was a languid, nonchalant type with occasional moments of temper, but most of her "business" was put over in a blase, sophisticated manner.

Margaret Livingston brings the "lady" up to date by making her a zippy, hilarious, fun-loving creature—the product of a jazz-mad age on the surface and a noble, self-sacrificing woman beneath the surface.

The splendid cast includes Virginia Lee Corbin, Alan Roscoe, Lillian Elliott, Lloyd Ingraham, Philo McCullough, Eve Southern and Mervyn Leroy.

(Use These Stories During
Run of Picture)

Fire Almost Cost Life of Actress

There is nothing in the world a horse fears as much as fire. Because of this fact, Margaret Livingston featured player of "The Chorus Lady," now showing at Theatre, almost lost her life.

There is a sequence of scenes in the picture in which Miss Livingston as Pat O'Brien, saves Lady Belle, a valuable racehorse, from a fire.

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Directed by RALPH INCE

Adapted by BRADLEY KING

Photographed by GLEN GANO

"A REGAL PICTURE"

Released by Producers Distributing Corporation

THE CAST

Patricia O'Brien.....Margaret Livingston
Dan Mallory.....Alan Roscoe
Nora O'Brien.....Virginia Lee Corbin
Mrs. Patrick O'Brien.....Lillian Elliott
Patrick O'Brien.....Lloyd Ingraham
Dick Crawford.....Philo McCullough
Miss Simpson.....Eve Southern
"Duke" (the jockey).....Mervyn Leroy

THE STORY

Patricia O'Brien comes back home after her show goes broke, expecting to marry Dan Mallory, owner of the Mallory Stables.

There is a fire at the stables. Lady Belle, famous race horse, loses her sight, and as Dan was planning on the money that Lady Belle would win to provide a home for "Pat," the wedding day has to be postponed.

Pat goes back to the city, taking Nora, her younger sister, with her to get her away from the evil influence of Dick Crawford, a man of the world, who has a mortgage on the Mallory Stables.

Both girls make the "Follies." One night the owner of the show gives a party. Crawford is to be there, but Pat doesn't know this, though Nora does. Pat is averse to attending such parties, but the offer of \$50 apiece appeals to her. She thinks it will help pay Dan's doctor bills for Lady Belle. Crawford tries to take Nora away from the party, but Pat stops that.

The day of the big race comes. Lady Belle, in spite of all the doctoring does not regain her sight. Dan enters her anyway and she wins the race. Nora has given Crawford some money to place on Lady Belle. It is money that the other girls in the "Follies" have given her. He places it on another horse. Nora is much frightened at the loss of the money. She goes to Crawford's apartment alone in the hope of getting it back.

That evening Pat misses Nora. She suspects that she is with Crawford. She goes to his apartment in her stage costume. She does not see Nora, and, thinking she has made a mistake, she is about to go when Dan's voice is heard in the hall. Pat runs into the bedroom. Here she finds Nora.

Dan and Mrs. O'Brien have come to find the girls. Dan had been to the apartment earlier in the evening to pay Crawford the money he owed him. He recalls having seen a woman's arm reach out of the bedroom door to be drawn back again when voices were heard. He jealously thinks it was Pat. He starts toward the bedroom door. Pat, to save Nora, steps out. Dan, broken hearted, leaves with Mrs. O'Brien.

Nora comes out and is sent home in a taxi. Pat stays and completely demolishes the apartment in her anger. Dan and Mrs. O'Brien go to Pat's apartment. Nora has arrived there before them. Dan sees a bracelet on Nora's arm. He knows then that Nora was in Crawford's bedroom earlier in the evening, for the bracelet is the same. Dan realized that Pat has let them think her the wrong-doer to save Nora. So when Pat comes in the welcome she gets is much different than she expected.



Released by
Producers Distributing
Corporation

Directed by
Ralph Ince

Adapted by
Bradley King

Margaret I
and All St

A lavish picturization of James For
which was the talk of New

The glitter and glorious glamour of life be
the sweep of emotion, the high hopes a
joyous conquests and the disillusionments
photoplay.

DAZZLING—FASCINATING—S
AT THE STRANI

Three Column Ad Cut No.

To Aid You and the Answer Ma

Article: Is Margaret Livingston's hair red? Ra-a-a-ther! And she has the flashiest brown eyes! While she was still in high school, a director saw her in the zoo standing directly under a "Don't Feed the Animals" sign doing just that. Attracted by her singular coloring and beauty and her perky manner, he offered her a part. She rose rapidly and was soon receiving second leads, notably in "Love's Whirlpool," "Divorce" and "Wandering Husbands." She has now received the title role in the screen version of James Forbes' famous stage success, "The Chorus Lady." I understand it's coming to the Theatre soon, so watch for it.

Sandy: Yes, this is the same Virginia Lee Corbin you saw as the tiny heroine of "Jack and the Beanstalk"

not so long ago. But she's just a little bit different. She's grown even so much prettier, hasn't she? She has received her first big "grown up" role in "The Chorus Lady," featuring Margaret Livingston, and she has become a really fine actress.

Adelaide: Alan Roscoe has brown eyes and black hair. No, he's from Nashville. He had a long stage career to his credit when he entered the "movies." Yes, that was he in "Burnt Sands."

Polly: No, Lloyd Ingraham doesn't act often. Directing is his province. He's been at it for eleven years and his pictures include: "Lavender and Old Lace," "Going Up," "The Girl in the Limousine," etc. You are going to have a chance to see him soon. "The Chorus Lady," in which Margaret Livingston is featured.



NIGHT MAIDS
 COMPANY
 THEATRE

The CHORUS LADY^{with} Margaret Livingston and All Star Cast

cturization of James Forbes' great play
 ch was the talk of New York.

orious glamour of life behind the footlights—
 otion, the high hopes and the heartbreak, the
 and the disillusionments are all in this brilliant

G—FASCINATING—STUPENDOUS
 E STRAND—All Week

Three Column Ad Cut No. 5

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Last Day Notice

"The Chorus Lady," the screen ver-
 sion of James Forbes' great play of
 the same name, closes its run at the
 Theatre tonight.

Margaret Livingston is seen in the
 title role which Rose Stahl made fa-
 mous in the stage production. The
 story is a thrilling tale of stage and
 race track life.

Alan Roscoe and Lillian Elliott, two
 members of the original cast, are seen
 in the roles they played on the stage.
 The splendid cast also includes Vir-
 ginia Lee Corbin, Philo McCullough,
 Lloyd Ingraham, Eve Southern and
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Ralph Ince directed and Bradley
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 brown hair and eyes.

RALPH INCE, Director:

Born in Boston, Mass. Stage car-
 eer with Richard Mansfield. Screen
 star: First actor and then director.
 Pictures directed include: "Reck-
 less Youth," "Channing of the North
 West," "The Referee," "Success,"
 etc.

(Advance Story)

"The Chorus Lady" Ideal Picture for Miss Livingston

In choosing for red-headed Margaret
 Livingston such a story as "The Cho-
 rus Lady," Regal Pictures felt that
 they were giving the young player a
 story particularly fitted to her per-
 sonality.

"The Chorus Lady," which comes
 to the Theatre for a
 run next is
 adapted by Bradley King from the
 James Forbes play of the same name.
 It deals with the life of an Irish show
 girl. Its locale alternates between
 the race track and the stage.

Pat O'Brien, played by Margaret
 Livingston, is a happy-go-lucky beauty,
 full of fun and fight. Virginia Lee
 Corbin plays the little sister for whom
 Pat sacrifices much.

There is fast action in "The Chorus
 Lady." It is a natural story. Pat is no
 angel. She is slangy, hot tempered,
 and likes her revenge . . . but
 withal she is most lovable. In other
 words, her virtues overbalance her
 faults and make us forget them.

In the scenes where Pat is dressed
 just the way she wants to be, she is a
 most gorgeous creature, and her danc-
 ing is captivating.

Ralph Ince directed the picture.
 Others in the cast are Lloyd Ingra-
 ham, Lillian Elliott, Eve Southern,
 Alan Roscoe, Philo McCullough and
 Mervyn Leroy.

Modern "Lady."

MISS LIVINGSTON FEATURED

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Fire Almost Cost Life of Actress

There is nothing in the world a
 horse fears as much as fire. Because
 of this fact, Margaret Livingston fea-
 tured player of "The Chorus Lady,"
 now showing at Theatre,
 almost lost her life.

There is a sequence of scenes in the
 picture in which Miss Livingston as
 Pat O'Brien, saves Lady Belle, a valu-
 able racehorse, from a burning stable.
 When Miss Livingston tried to lead it
 out of harm's way, the horse started
 fighting. The way behind was clear.
 The fire burned only between the
 horse and Miss Livingston and the
 camera. But fire leaves a horse
 trembling and glued to one spot, un-
 less someone tries to lead it without
 blindfolding it. Then it fights. When
 Miss Livingston tried to lead it, the
 horse grew furious.

Alan Roscoe, who plays the role
 of the Irish sweetheart in the pic-
 ture, saw what was happening. He
 grabbed a gunny sack nearby and
 rushed into the scene. As soon as the
 sack was thrown over the horse's
 head it quieted down . . . and the
 charming star of "The Chorus Lady"
 was saved from what might have been
 a serious accident.

Colorful Girl in A Colorful Role

This is the day of "color," and a
 motion picture play is either colorful
 or "blah." A foreign connoisseur of
 beauty says that pulchritude in art
 lies in decisive coloring and that's
 where Margaret Livingston, the fea-
 tured player of "The Chorus Lady,"
 comes in. Her color is most decided.
 Her hair is red as hair can be; her
 eyes are very brown; her lips are just
 a shade more vivid than her hair;
 her eyebrows and lashes are very
 dark; and the few freckles that still
 remain, a reminder that childhood
 days have not been gone long, are
 very decided freckles. Her laugh, too,
 is colorful—colored with joyousness.
 Her acting is colored with the "I
 don't care" spirit that made Eva Tan-
 guay famous.

"The Chorus Lady," which is now
 playing at the Theatre,
 is a colorful tale of an Irish follies
 beauty and Margaret is it!

A Gripping Story of the Go That Lie Behind the Brig



Scene from *The Chorus Lady*
RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION
Two Column Production Cut No. 1

(Story to be used during run)

"The Chorus Lady" Has Two Members Of Original Cast

An interesting item in connection with the screen version of "The Chorus Lady" now being shown at the Theatre, is that two of the principal parts are being played by members of the original stage cast.

Lillian Elliott, playing the part of the Chorus Lady's mother, and Alan Roscoe in the part of the sweetheart, filled these roles in the original presentation of the play.

Margaret Livingston has the title role in the screen version and the cast also includes Virginia Lee Corbin, Eve Southern, Mervyn Leroy and Lloyd Ingraham.

STRAND



Catchlines

James Forbes' sensational stage success brought to the screen with a notable array of talent.

* * *

A smashing story of the stage and racetrack.

* * *

Margaret Livingston creates as big a sensation as "The Chorus Lady" of the screen as Rose Stahl did in the legitimate production.

* * *

"The story of a girl who sacrificed her good name to save her younger sister."

* * *

Love—Thrills—And Loads of Fun—All in "The Chorus Lady."

* * *

A story of the good and the evil that lie behind the bright lights of Broadway.

* * *

The most colorful personality on the screen—Margaret Livingston—in one of the most colorful photoplays ever filmed.

* * *



"The Chorus Lady" is chock full of BIG exploitation. be played up is the fact that the picture is an adaptation of the same name. Rose Stahl created a sensation in the plays ever produced. It is recognized as one of the five greatest thrillers, including the heroine's rescue of a baby from under the horses' flying hooves. In this picture you have a variety of real thrills, including the heroine's rescue of a baby from under the horses' flying hooves. In this picture you have a variety of real thrills, including the heroine's rescue of a baby from under the horses' flying hooves.

There are just enough real thrills in "The Chorus Lady" to make it a different kind of picture. Margaret Livingston is bewitched by such a tremendous hit as "the other side of the coin" that your house means big money to you. enormous popularity with her from her development into a really fine actress. Al in a "grown-up" role.

You know from experience the colossal drawing power of room scenes and pretty "chorus girls" in large numbers. Your patrons have learned to rely on Ralph Ince, the high-class entertainment.

In a word, "The Chorus Lady" will bring in more patrons and a source of ineffable gratification at your box-office.

WINDOW TIE-UPS

HAIR ORNAMENTS, JEWELRY, ETC., SHOPS

There are several stills showing Margaret Livingston and Virginia Lee Corbin wearing beautiful hair ornaments, bandeaux, earrings, etc., that can be used in a tie-up with shops selling these articles. Display the stills with a card reading:

"Elaborate Your Coiffure With a Hair Ornament or Bandeau Like Margaret Livingston and Virginia Lee Corbin wear in 'The Chorus Lady,'

Now playing at the See our Splendid Selection."

GOWN SHOPS

You can form a tie-up with shops selling fashionable evening clothes by using some of the stills showing Margaret Livingston and Virginia Lee Corbin in really gorgeous evening gowns. Display a sign reading:

"Margaret Livingston and Virginia Lee Corbin wear these exquisite gowns in 'The Chorus Lady,' now playing at the We are showing a remarkable selection of gowns for formal and informal occasions."

SPORTS CLOTHES SHOP

There is a variety of stills showing Margaret Livingston in a very chic costume at the race track. Tie up with a shop selling sports clothes by displaying the stills with a card reading:

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BEAUTY PARLOR

Use the stills showing the dressing room scene in which several of the girls are using curling irons on their hair with a card reading:

"Don't take a chance! Our Improved Method Insures a Beautiful Marcel and the Safety of Your Hair. Scene from 'The Chorus Lady,' now playing at the Theatre."

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the Good and the Evil the Bright Lights of Broadway



chock full of BIG exploitation possibilities. The chief feature to the picture is an adaptation of James Forbes' famous stage success. Stahl created a sensation in the title role several years ago, and the five greatest plays ever produced in this country. A variety of real thrills, including a breath-taking horse race, by from under the horses' flying hoofs, and a ravishing fire in the

real life. Bewitching. The other. Play her up as the girl who scored in "Wandering Husbands." Her name outside there's little Virginia Lee Corbin, who brings her parts. She's grown lots prettier and has de- patrons will remember her and be eager to see her

ience the colos. drawing power of pictures that show dressing chorus girls" in large numbers. "The Chorus Lady" has all of this. rned to rely on Ralph Ince, the director of this picture, for really is Lady" will bring in more patrons than you can seat and will prove ication at your box-office.

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TIE-UP

newspaper to run a prize

STREET BALLYHOO

Get a good looking race horse and have a boy in a jockey's costume lead him around the street. Have the following sign attached to his blanket:

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LADY BELLE
runs to victory
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in 'The Chorus Lady'
at the Theatre
this week."

PROLOGUE

You can at a small cost decorate your stage to resemble the cabaret scene in the picture (see stills) with balloons, confetti, streamers, etc. Employ about a dozen pretty girls and dress them in "Follies" costumes like those worn in the picture. A dancing act should put the thing over big.

LOBBY

Build a painted white race track fence around your lobby and decorate it with pennants. Have several girls dressed in attractive jockey costumes distribute throw-aways. This will draw the crowds.

The three sheet makes a very attractive cut-out for your lobby or marquee.

USHERS

It would be a good stunt to dress your ushers in Follies' costumes similar to those worn in the picture. They are very attractive and would create interest.

THROWAWAYS

Have girls dressed in "jockey" costumes distribute throwaways reading either one of the following:

"THEY'RE OFF!"

"You're in for the thrill of your
life if you see
"THE CHORUS LADY,"
a fast-moving story of the stage
and race track,
at Theatre."

TAKE OUR TIP

And don't miss the breath-taking

It's a Winner!



"The CHORUS LADY" with Margaret Livingston and All Star Cast

Including Virginia Lee Corbin, Alan Roscoe, Lloyd In-
graham and Philo McCullough—has all the thrills of the
racetrack and all the glorious fascination of the stage.

Adapted from James Forbes'
Sensational Stage Success

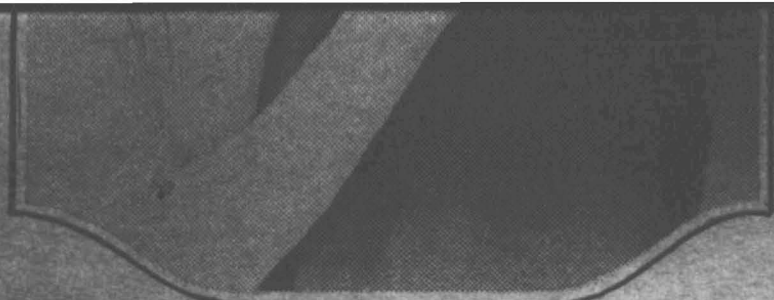
STRAND—All Week

Two Column Ad Cut No. 4

A Letter That Means Money to You

Dear Sir (or Madam):

James Forbes' play, "The Chorus Lady," one of the greatest pro-
ductions ever shown on Broadway, has been made into a motion pic-



Scene from "The Chorus Lady"

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

Two Column Production Cut No. 1

(Story to be used during run)

"The Chorus Lady" Has Two Members Of Original Cast

An interesting item in connection with the screen version of "The Chorus Lady" now being shown at the Theatre, is that two of the principal parts are being played by members of the original stage cast.

Lillian Elliott, playing the part of the Chorus Lady's mother, and Alan Roscoe in the part of the sweetheart, filled these roles in the original presentation of the play.

Margaret Livingston has the title role in the screen version and the cast also includes Virginia Lee Corbin, Eve Southern, Mervyn Leroy and Lloyd Ingraham.

STRAND



CHORUS LADY

with
Margaret Livingston
and All Star Cast

Produced by
Producers Distributing Corporation

From the Famous
Stage Success by
James Forbes

Without a thought for her own life, she dashed into the burning stables to save the horse on which her lover had staked all he owned.

A breath-taking story of the
Stage and the Racetrack

ALL WEEK

One-Column Ad Cut No. 2

Catchlines

James Forbes' sensational stage success brought to the screen with a notable array of talent.

* * *

A smashing story of the stage and racetrack.

* * *

Margaret Livingston creates as big a sensation as "The Chorus Lady" of the screen as Rose Stahl did in the legitimate production.

* * *

The story of a girl who sacrificed her good name to save her younger sister.

* * *

Love—Thrills—And Loads of Fun—All in "The Chorus Lady."

* * *

A story of the good and the evil that lie behind the bright lights of Broadway.

* * *

The most colorful personality on the screen—Margaret Livingston—in one of the most colorful photoplays ever filmed.

* * *

Without a thought for her own life, she dashed into the burning stables to save the horse on which her lover had staked all he owned.

* * *

Virginia Lee Corbin, famous child-actress, has her first important grown-up role in "The Chorus Lady."

* * *

The woman who dances must pay the piper.

high-class entertainment. In a word, "The Chorus Lady" will bring in more patron a source of ineffable gratification at your box-office.

WINDOW TIE-UPS

HAIR ORNAMENTS, JEWELRY, ETC., SHOPS

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"Don't take a chance! Our Improved Method Insures a Beautiful Marcel and the Safety of Your Hair. Scene from 'The Chorus Lady,' now playing at the Theatre."

NEWSPAPER TIE-UP

Get the editor of your local newspaper to run a prize letter contest on "The Chorus Lady of Yesterday and Today" or some kindred subject. Also try to have a feature writer write a special article concerning it for the magazine page and bring in the picture. It would be a dandy scheme if you could manage to have a chorus girl write an article on the subject for your newspaper.

MUSICAL SHOW TIE-UP

If there is a show in town in quest of chorus girls, you could get a lot of publicity for your theatre and the picture by offering your stage for try-outs.

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Get a good jockey's costume following sign at

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You can at semble the cabal balloons, confett pretty girls and those worn in th thing over big.

Build a pain lobby and decora dressed in attr always. This will The three sh your lobby or ma

It would be Follies' costumes They are very att

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See Margar that shows lies Girl's Theatre."

A Program Reader That Will Bring Big Business

"THE CHORUS LADY"

FROM JAMES FORBES' GREAT PLAY

With

MARGARET LIVINGSTON

Supported by Virginia Lee Corbin, Lillian Elliott, Lloyd Ingraham, Eve Southern, Alan Roscoe, Philo McCullough and Mervyn LeRoy.

The Big Race was on! The horses flew 'round the curve. Blind Lady Belle was holding her own. A wee child toddled out on the track. Pat O'Brien's face grew white. Then, without a moment's hesitation, she ran out into the path of the on-rushing horses, grabbed the bewildered child, stumbled, covered the baby's body with her own and then—

But to tell you would be to spoil one of the most thrilling incidents ever screened. See it for yourself in "The Chorus Lady," the screen version of the great stage play of the same name.



SCENE FROM
"THE CHORUS
LADY"

RELEASED BY
PRODUCERS
DISTRIBUTING CORP.

One-Col. Prod. Cut No. 2

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life if you see
"THE CHORUS LADY,"
a fast-moving story of the stage
and race track,
at Theatre."

TAKE OUR TIP

And don't miss the breath-taking
horse race in
"THE CHORUS LADY"
at the Theatre.

"Would You Like to See
"THE CHORUS LADY"
as she really is?"

See Margaret Livingston in the drama
that shows another phase of the 'Fol-
lies Girl's' Life at the
Theatre."

(Use This Story During Run)

"There's a Limit
To Everything"
Admits Leroy

Mervyn Leroy, the jockey who rides
Lady Belle in the horse race in "The
Chorus Lady," which is this week's at-
traction at Theatre, is
very fond of hot cakes. In
fact his mother used to wonder if the
boy would ever get his fill of them.
She wonders no longer, for one morn-
ing during the filming of this Pro-
ducers Distributing Corporation re-
lease, her son said, "No thanks, Moth-
er, no 'hots' today."

The mother, fearing for her boy's
health, inquired closely into the rea-
son for such an unprecedented re-
mark.

"Remember how many I ate yester-
day morning?" began LeRoy. "Well,
when I got to the studio I had to go
through a scene showing me eating
another stack! Then on top of that
I had to do the scene over in the after-
noon. . . . hadn't eaten enough the
first time to make it funny. . . . So
I'd rather not have any this morning."
LeRoy is often called "Official
Jockey of The Movies."



SCENE FROM
"THE CHORUS
LADY"

RELEASED BY
PRODUCERS
DISTRIBUTING CORP.

One-Col. Prod. Cut No. 2



The CHORUS LADY

with
Margaret Livingston
and All Star Cast

Including Virginia Lee Corbin, Alan Roscoe, Lloyd In-
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Adapted from James Forbes'
Sensational Stage Success

STRAND—All Week

Two Column Ad Cut No. 4

A Letter That Means Money to You

Dear Sir (or Madam):

James Forbes' play, "The Chorus Lady," one of the greatest pro-
ductions ever shown on Broadway, has been made into a motion pic-
ture and will be shown at the Theatre for
beginning

This is the play in which Rose Stahl created such a sensation some
years ago and which was the talk of New York for several seasons.
The screen version develops along the same lines as did the legitimate
production; there is the same daring on the part of the heroine and
the same rise and fall of emotions. But Bradley King, who wrote the
scenario, has modernized the story to the extent of making the "lady"
a typical "follies" girl of today.

The story deals with the life of the stage and the race track, and
is rich in thrills as well as emotional appeal. Among the thrilling
incidents are a big fire in the stables, an exciting horse race and a
daring rescue of a child from under the horse's flying hoofs. Many
beautiful chorus girls lend color to the production.

Bewitching Margaret Livingston heads the cast, which includes a
host of well-known players, among them lovely little Virginia Lee
Corbin, the popular child actress of a few years ago, who has now
"grown up" into a splendid actress.

"The Chorus Lady" will afford you an evening of real entertain-
ment. I hope that you will be able to see it.

Cordially,

MANAGER

COMING SOON



The CHORUS LADY

from the famous
stage success by
JAMES FORBES
with Margaret
Livingston
and an All Star Cast
DIRECTED BY RALPH INCE A REGAL PICTURE

TO THE STRAND

Two Column Ad Cut No. 3

A Picture With All the Thrills and All the Glorious Fun

REVIEWS

"THE CHORUS LADY" A GRIPPING FILM

Margaret Livingston Does Some
Splendid Work in Screen
Version of Great Play.

"The Chorus Lady," James Forbes' famous play, has been made into an extremely good motion picture with Margaret Livingston in the title role. It is on view this week at the Theatre, and if you like a fast moving and entertaining story of the stage and the race track, be sure this is on your list.

The story, which has for its heroine Patricia O'Brien, an Irish girl, is rich in sentiment and humor. There is much loving and laughing, much anger and "showin' 'em not to get fresh with the Irish." The laugh follows fast on the heels of the tear.

The action revolves for the most part about the Mallory stables, owned by Pat's sweetheart, with now and then a dash of the "Follies" and the bright lights of New York City. There is, among other things, an exciting horse race during which Pat risks her life to save a child.

Margaret Livingston plays the part of Patricia with sincerity. She has an exhilarating and refreshing screen personality. She is supported by an excellent cast, each of whom plays his part, large or small as it may be, with real skill.

The cast includes Lillian Elliott, Lloyd Ingraham, Virginia Lee Corbin, Alan Roscoe, Philo McCullough and Mervyn Leroy. Ralph Ince directed with his usual thoroughness.

"The Chorus Lady" is diverting—as a chorus lady should be!

(Story to Be Used During Run)

GIRLS, HAVE YOU MET HIM?

That Regal Pictures, Inc., is carrying its desire for highly artistic productions to the last degree of detail is pointed out by the ever alert press agent, who records the fact that one of the extras supporting Margaret Livingston in "The Chorus Lady," now playing at the Theatre bears the name of Adonis De Milo.

Adonis De Milo is a young Greek aspirant for screen honors. He plays part of the race track atmosphere in the production, and while a portrait of the young man is not available, he is the last word in beauty, in name at least.

MISS LIVINGSTON NEW SCREEN TYPE

Striking Player Has Chief Role
in New Picture of Stage
and Track Life.

One of the most entertaining and colorful photoplays we have ever witnessed is "The Chorus Lady," which is being shown at the Theatre this week.

It is an adaptation of the stage play by James Forbes in which Rose Stahl scored such a decided hit on Broadway several years ago and Bradley King has done a splendid piece of work in retaining all the high dramatic spots and yet modernizing it to conform with the typical "chorus lady" of today.

We were charmed by the performance of Margaret Livingston as Patricia O'Brien, the heroine. Her fervescence, youth, naturalness and rare beauty are indeed refreshing, and her acting is a credit to the profession.

She is ably supported by little Virginia Lee Corbin, the erstwhile famous child actress. Virginia has retained all of her sweet simplicity and childish naivety, but there is something more wistful about her in this first "grown-up" role.

The action concerns the life of the stage and racetrack, and for its background it has a beautiful story of love and sacrifice. It is teeming with real thrills, including an exciting horse race, a stirring rescue and a devastating fire in the stables.

Alan Roscoe, Lillian Elliott, Lloyd Ingraham, Philo McCullough, Eve Southern and Mervyn Leroy are also in the cast. The finished product is indicative of the care and effort Ralph Ince always puts into his productions.

To sum it all up, when "Finis" was flashed before our eyes, we decided to settle right down comfortably and "see it all over again."

(Take This Story to Your Editor Before Your Play Date)

Dramatic Scene of "The Chorus Lady" Tinged With Humor

"It's the woman who pays and pays and pays"—so bewails Pat O'Brien as she picks up the only remaining whole bit of bric-a-brac in Dick Crawford's fashionable apartment, leans out the window and throws it at the owner's head as he passes beneath the window on his way from the danger zone.

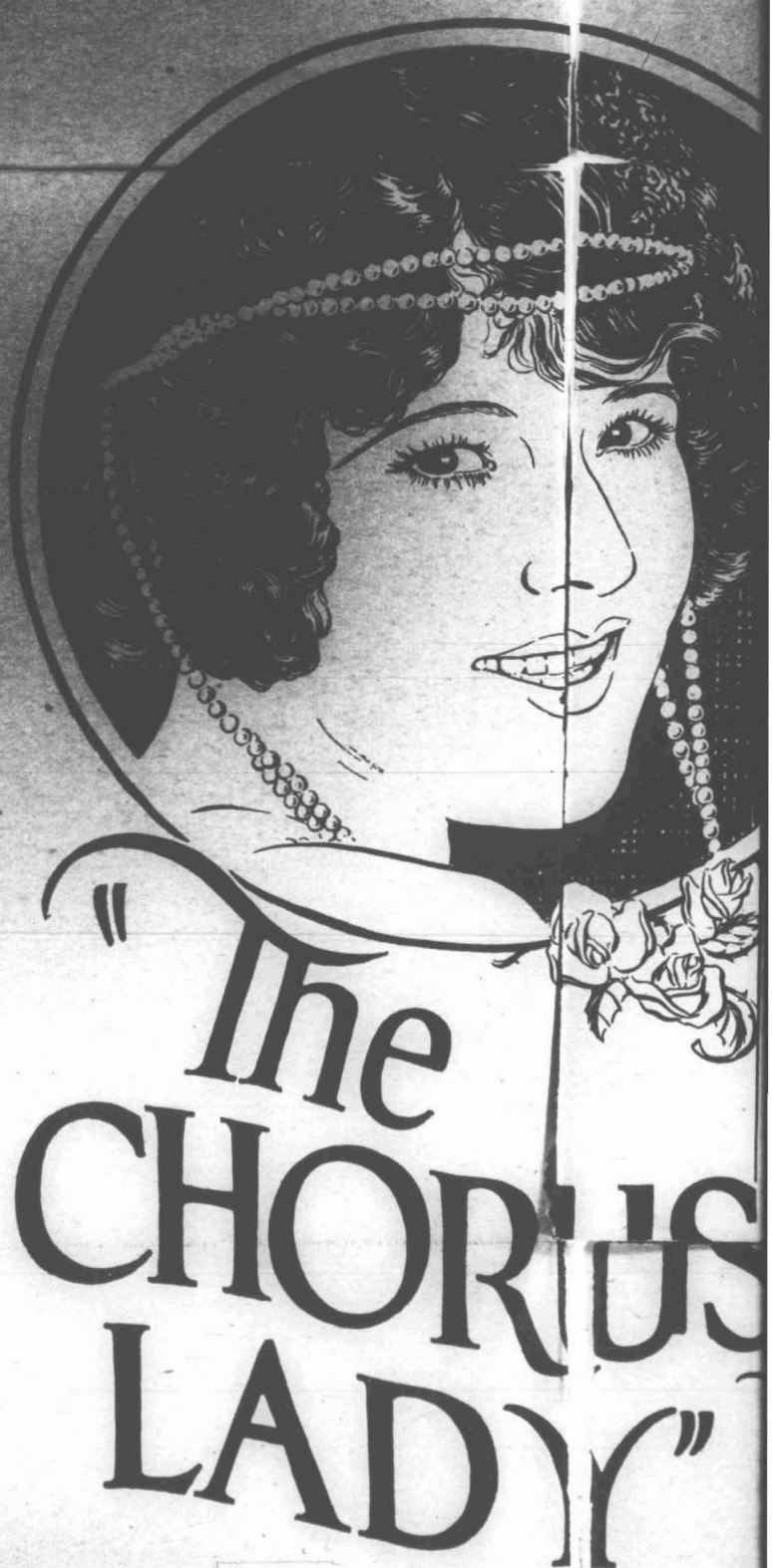
This is one of the big dramatic scenes from "The Chorus Lady," which comes to the Theatre on yet, while it is dramatic, there is much humor in it. Pat is funny without intending to be, and all the while she has the sympathy of those who are watching her.

Margaret Livingston, red-headed beauty, plays the role of Pat. Dick Crawford is played by Philo McCullough, that polished villain of a hundred or more screen successes.

Ralph Ince directed "The Chorus Lady" for release through Producers Distributing Corporation, and has put

STRAND

Love—Thrills
Laughter—Tears



From James Forbes'

To those outside the theatre, its people are existence, untouched by worry or despair. But is it really so? Is the life of the chorus? This gripping photoplay presents stage life.

It's a Revelation of the Good and Bright Lights

STRAND

Producers Distributing Corporation



The Thrills of the Racetrack The Fascination of the Stage

AND—ALL WEEK

—Thrills
—Tears



THE CHORUS LADY



Released by
Producers Distributing
Corporation

with Margaret
Livingston
and All Star Cast

James Forbes' Famous Stage Success

The theatre, its people are a race apart. Theirs is a marvelous, charmed
ed by worry or despair.

Is the life of the chorus girl all adulation and laughter?

play presents stage life in all its vivid realism.

ion of the Good and the Evil That Lie Behind the
Bright Lights of Broadway!

(Use These Stories During
Your Run of the Picture)

VIRGINIA CORBIN IS NOW GROWN UP

Erstwhile Child Actress Has Im-
portant Role in "The
Chorus Lady."

Virginia Lee Corbin, who plays the part of the little sister in "The Chorus Lady," now running at Theatre, has been on the stage since the tender age of three. Before that she was known as the "Calendar Baby," and her little face peered out from countless hundreds of calendars. As a baby she was twice adjudged the most nearly perfect child in Arizona, the state in which she was born.

One day while at Long Beach, California, where Virginia was continually being photographed and painted by artists, one of the early motion picture producers saw the child and gave her a part in a three reel picture he was making. She was a great success. Then Mrs. Corbin took Virginia to Hollywood, where, under the direction of the late Alan Holubar, she made three reels for a year. William Fox saw her in these pictures and by telegraph cast her for the leading part in a series of Fairy Tale pictures.

Then came a period of rest from theatrical activities, or rather, a change. Virginia rounded out courses of study that tutors had given her before; brushed up on her music and studied dancing for a year. She came back to the screen, which she had left but a year before as a child, a flapper. She has played several flapper roles since then. She plays the ingenue in "The Chorus Lady." Margaret Livingston has the title role.

CHIEF ROLE IS NOT ALL "PIE"

Margaret Livingston once thought that having the principal role in a picture was the most wonderful thing in the world—and the easiest. But since playing the title part in "The Chorus Lady," which is now being shown at the Theatre, she has changed her mind about the easy part.

"I was laboring under a delusion,"

admitted that red-headed young lady, "when I supposed that having the leading role meant looking pretty and letting the other fellow do the work. I've learned that there is no work in all filmdom so hard as having the chief part in a picture that is as full of pep and action as 'The Chorus Lady.' Though I'll never think it easy again, it is wonderful to be able to give enjoyment to others; so if Pat, 'The Chorus Lady,' is well received I shall count it all as work well done, even though I lost pounds avoidupois and my temper several times during the filming of the picture."

Beautiful to Hear And to Look At!

Eve Southern, who plays the part of the vamp in "The Chorus Lady," in which Margaret Livingston is featured and which is now showing at Theatre, has a voice of unusual range and beauty. She often sings over the radio and has received messages from all over the United States complimenting her on her ability. Once she received a cablegram of congratulation from a London musician of note, after having rendered several of Madame Schu-

by Pat's sweetheart, with low and then a flash of the "Follies and the bright lights of New York City. There is, among other things, an exciting horse race during which Pat risks her life to save a child.

Margaret Livingston plays the part of Patricia with alacrity. She has an exhilarating and refreshing screen personality. She is supported by an excellent cast, each of whom plays his part large or small as it may be, with real skill.

The cast includes Lillian Elliott, Lloyd Ingraham, Virginia Lee Corbin, Alan Roscoe, Philo McCullough and Mervyn Leroy. Ralph Ince directed with his usual thoroughness.

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Ralph Ince directed "The Chorus Lady" for release through Producers Distributing Corporation, and has put into it the "Ince punch" for which his family is famous.

Others in the cast are: Alan Roscoe, who plays the part of the handsome Irish lover. Lillian Elliott and Lloyd Ingraham have the roles of Pat's mother and father; Virginia Lee Corbin is the young sister; Eve Southern plays Pat's enemy, and Mervyn LeRoy plays the part of the jockey.

STRAND

Producers Distributing Corporation



"The CHORUS LADY" with Margaret Livingston and All Star Cast

A Dramatic Picturization of
the Famous Stage Play
by James Forbes

A gripping story of a chorus
girl who sacrificed herself to
save her younger sister.

The Greatest Story of
Stage Life Ever
Filmed.

ALL WEEK

One Col. Ad Cut No. 1



Scene from "THE CHORUS LADY"
RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

One Col. Prod. Cut No. 1

FASHION NOTE

Several new styles of hair dressing make their appearance in the Regal Production, "The Chorus Girl," featuring Margaret Livingston, which is this week's attraction at the Theatre.

In one scene Miss Livingston wears her hair with the lower part straight and the upper curled, and in this same scene Eve Southern wears a silver wig.



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From James Forbes'

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Four-Column

(An Advance Story that every editor will use)

"Ravishing Redhead" Comes Into Her Own

Margaret Livingston Seen in Principal Role in "The Chorus Lady."

Margaret Livingston, who plays the title role in the Producers Distributing Corporation release, "The Chorus Lady," which comes to the Theatre played her first part before the screen before she was out of high school.

One summer, with a woman companion some years her senior, she came to Los Angeles to spend her vacation. Of course she visited the Zoo. Margaret stood feeding peanuts to the monkeys, directly under a sign that read, "Don't Feed The Animals." Her wealth of red hair attracted a director, who, with his company was on 'location' at the Zoo. He approached the girl, "Can't You Read?" he asked sternly and pointed to the sign. Margaret started, remembered what her mother had told her about talking to strange men, reached for her companion's hand, glanced shyly

up at the man, then said, saucily, "Of course I can, but I don't always."

The man smiled and asked her if she wouldn't like to play in pictures. Of course she would. If her companion could play, too. So the next day they reported. They worked five days, then Margaret's mother got wind of what her daughter was doing. She came to Los Angeles and Margaret was whisked back to Salt Lake City, where she stayed until she was out of high school.

But the call of the pictures was in her blood. It wasn't long after graduation that Margaret again came to Los Angeles, determined to make a success. There followed "extra" work, then she did "bits" in serials such as "A Social Buccaneer," "Robinson Crusoe" and "The Leather Pushers." Her work in "Divorce" and "Love's Whirlpool" attracted a great deal of attention. After that she played in "Wandering Husband," "Her Marriage Vow," and "Butterfly."

In "The Chorus Lady" Miss Livingston really comes into her own not only as a comedienne, but in the world of drama as well.



Released by
Producers Distributing
Corporation

James Forbes' Famous Stage Success
The theatre, its people are a race apart. Theirs is a marvelous, charmed
ed by worry or despair.
Is the life of the chorus girl all adulation and laughter?
oplay presents stage life in all its vivid realism.
**Good and the Evil That Lie Behind the
Bright Lights of Broadway!**

Four-Column Ad Cut No. 6

at every editor will use)
**"Redhead"
into Her Own**

up at the man, then said, saucily, "Of course I can, but I don't always."
The man smiled and asked her if she wouldn't like to play in pictures. Of course she would. . . . If her companion could play too. So the next day they reported. They worked five days, then Margaret's mother got wind of what her daughter was doing. She came to Los Angeles and Margaret was whisked back to Salt Lake City, where she stayed until she was out of high school.
But the call of the pictures was in her blood. It wasn't long after graduation that Margaret again came to Los Angeles, determined to make a success. There followed a year of "extra" work, then she played leads in serials such as "A Social Buccaneer," "Robinson Crusoe" and "The Leather Pushers." Her work in "Divorce" and "Love's Whirlpool" attracted a great deal of attention. After that she played in "Wandering Husband" and "Her Marriage Vow," and "Butterfly."
In "The Chorus Lady" Miss Livingston really comes into her own. . . . not only as a comedienne, but in the world of drama as well.

(Story to Be Used During Run)
**A Villain but He
Doesn't Look It!**

it was between scenes during the filming of the Regal production, "The Chorus Lady," now showing at . . . Theatre.
In a big, comfortable chair sat a young man asleep. His face was guileless. Damp curls rested on his forehead. "Who is he?" asked a visitor on the lot.
"The villain . . ."
Just then the director called. The young man jumped into the scene where he assumed the air of a sophisticated man of the world with an evil eye.
Philo McCullough has for many years portrayed such parts as he plays in "The Chorus Lady," but, strangely enough, his face, offstage, still remains "childlike and bland."

An Excellent Herald
For an inexpensive and attractive herald use any of the production cuts and copy from any of the ads, shorts or catchlines.

Trailers Build Business

National Screen Service, Inc., furnishes good trailers on all B.

On all releases National Screen Service has a Service trailer consisting of main titles, carefully selected scenes and animated sales and subtitles.

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You can secure a regular trailer service from National Screen Service on all productions at the cost of \$25.00 monthly—in reality 83 cents a day.

The following Producers Distributing Corporation exchanges have these trailers in stock:

ATLANTA	DALLAS	DENVER
MINNEAPOLIS	OMAHA	SEATTLE

Ask the booker at any of these exchanges, or order direct from National Screen Service, Inc.

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845 SOUTH WABASH AVENUE, CHICAGO

**You Can Get an Excellent Service Trailer On
"THE CHORUS LADY"**

WIRE OR WRITE, GIVING EXACT PLAY DATES

cess. Then Mrs. Corbin took Virginia to Hollywood, where, under the direction of the late Alan Holubar, she made three reels for a year. William Fox saw her in these pictures and by telegraph cast her for the leading part in a series of Fairy Tale pictures.
Then came a period of rest from theatrical activities, or rather, a change. Virginia rounded out courses of study that tutors had given her before; brushed up on her music and studied dancing for a year. She came back to the screen, which she had left but a year before as a child, a flapper. She has played several flapper roles since then. She plays the ingenue in "The Chorus Lady." Margaret Livingston has the title role.

CHIEF ROLE IS NOT ALL "PIE"

Margaret Livingston once thought that having the principal role in a picture was the most wonderful thing in the world—and the easiest. But since playing the title part in "The Chorus Lady," which is now being shown at the . . . Theatre, she has changed her mind about the easy part.
"I was laboring under a delusion."

admitted that red-headed young lady, "when I supposed that having the leading role meant looking pretty and letting the other fellow do the work. I've learned that there is no work in all filmdom so hard as having the chief part in a picture that is as full of pep and action as 'The Chorus Lady.' Though I'll never think it easy again, it is wonderful to be able to give enjoyment to others; so if Pat, 'The Chorus Lady,' is well received I shall count it all as work well done, even though I lost pounds avoirdupois and my temper several times during the filming of the picture."

Beautiful to Hear And to Look At!

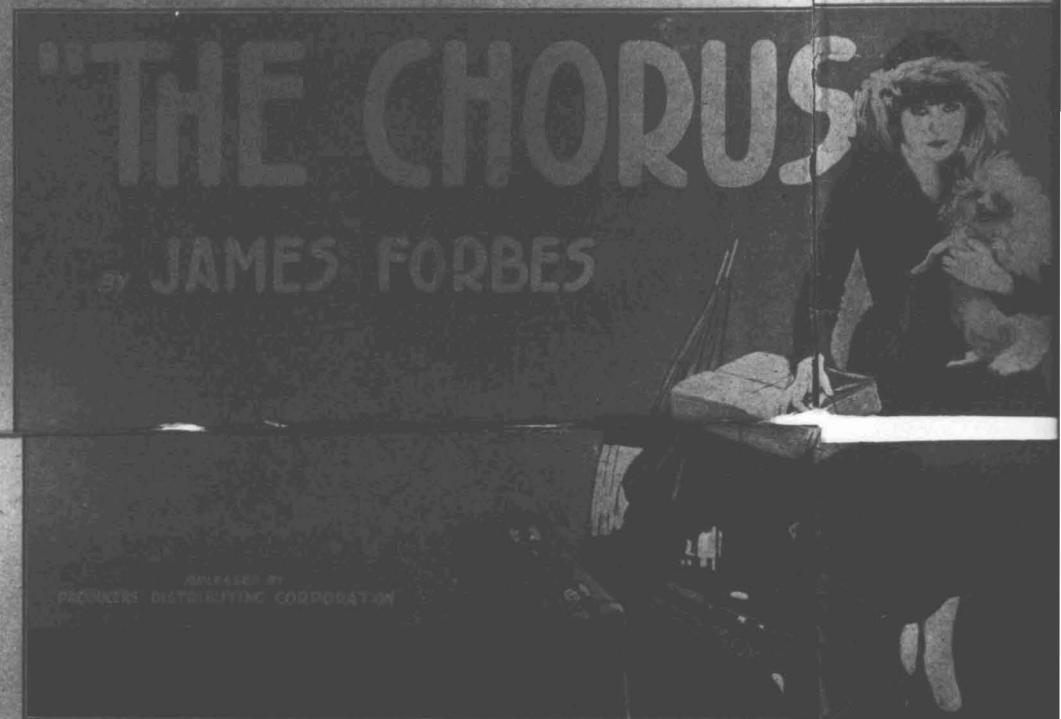
Eve Southern, who plays the part of the vamp in "The Chorus Lady," in which Margaret Livingston is featured and which is now showing at . . . Theatre, has a voice of unusual range and beauty. She often sings over the radio and has received messages from all over the United States complimenting her on her ability. Once she received a cablegram of congratulation from a London musician of note, after having rendered several of Madame Schumann-Heink's favorite songs.

Paper That Will Show Results



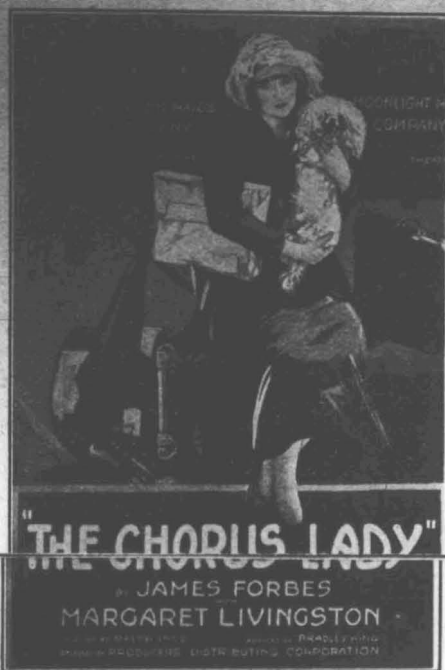
"THE
CHORUS LADY"
JAMES FORBES
MARGARET LIVINGSTON

THREE-SHEET POSTER 3A



TWENTY-FOUR-SHEET POSTER

A WINDOW CARD
THEY CAN'T MISS

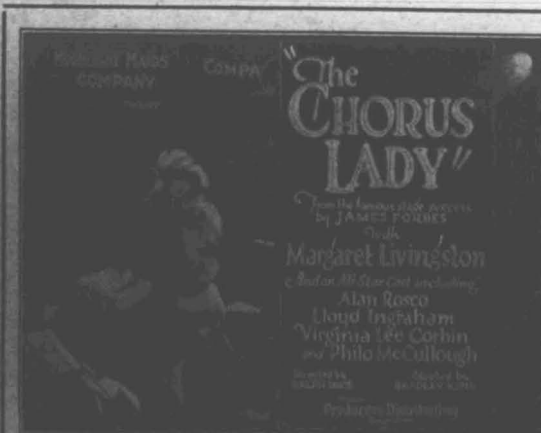


ONE-SHEET POSTER 1A

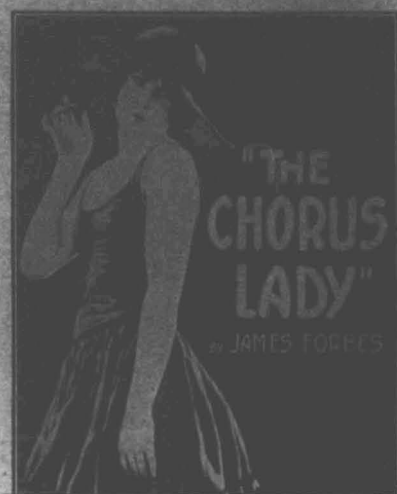


SIX-SHEET POSTER

POST 'EM UP
and
PACK 'EM IN



Now Results in Dollars and Cents



TWENTY-FOUR-SHEET POSTER

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AN ANNOUNCEMENT SLIDE
AROUSSES INTEREST IN ADVANCE



ONE-SHEET POSTER 1B

SIX-SHEET POSTER

POST 'EM UP
and
PACK 'EM IN!



THREE-SHEET POSTER 3A

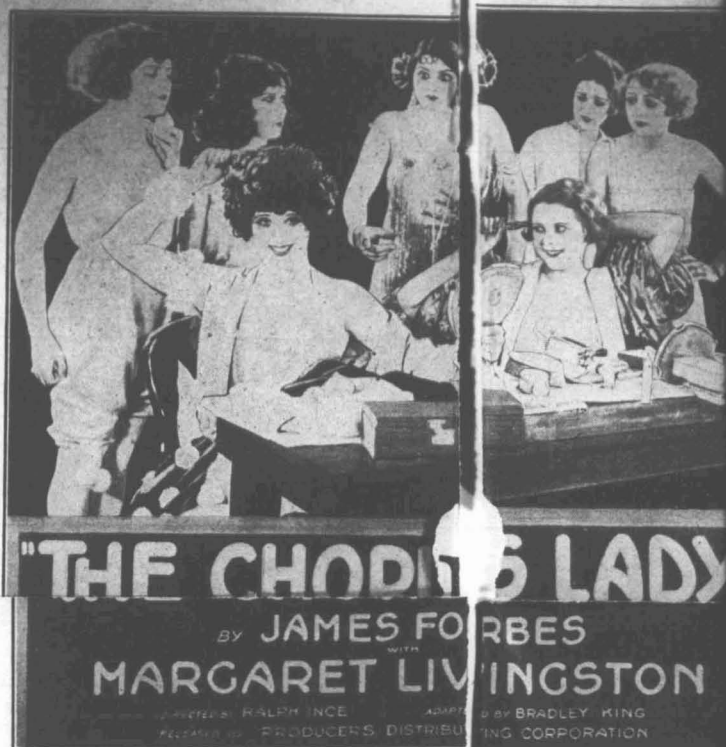


ONE-SHEET POSTER 1A

A WINDOW CARD
THEY CAN'T MISS



TWENTY-FOUR-SHEET POSTER



SIX-SHEET POSTER

POST 'EM UP
and
PACK 'EM IN



SET OF EIGHT COLORED LOBBY CARDS

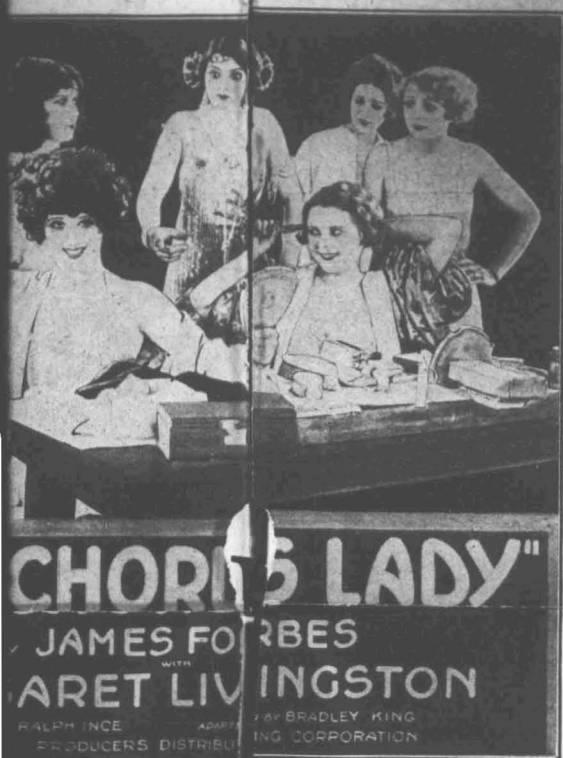


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THREE-SHEET POSTER 3B



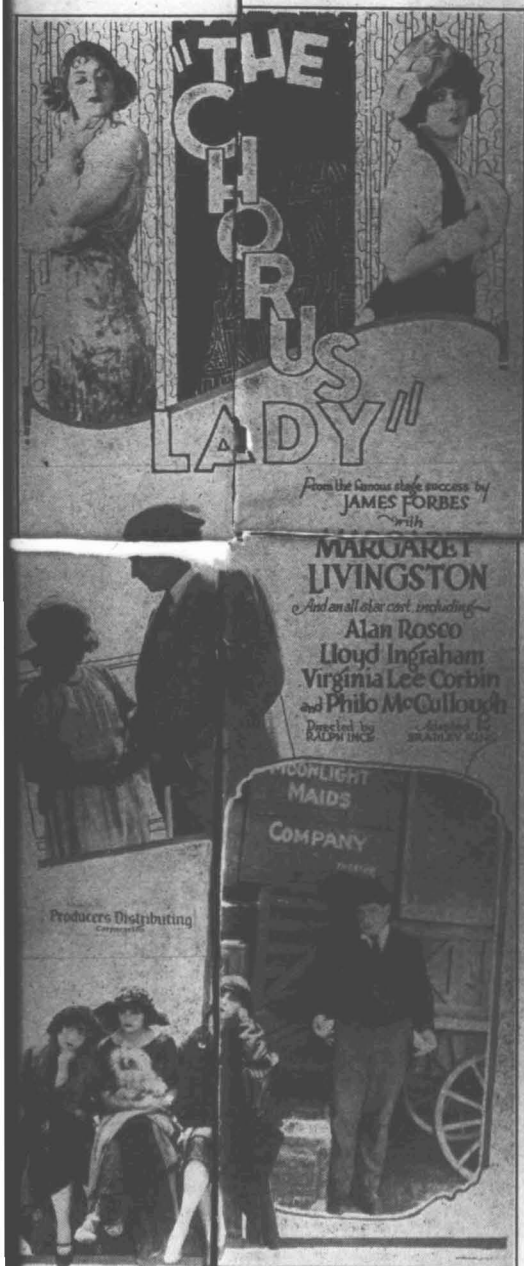
AN ANNOUNCEMENT SLIDE
AROUSSES INTEREST IN ADVANCE



ONE-SHEET POSTER 1B

SIX-SHEET POSTER

POST 'EM UP
and
PACK 'EM IN!



BEAUTIFUL LOBBY CARDS (Each 11" x 14")



COLORED INSERT CARD
(14" x 36")

COLORED LOBBY CARD (22" x 28")

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